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The ART NEWS

1932

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NEW YORK, APRIL 16, 1932

NO. 29 WEEKLY



SHAH ABBAS ANIMAL CARPET

PERSIAN, LATE XVI CENTURY

From the V. & L. Benguiat collection to be sold on April 23rd at the American Art Association Anderson Galleries, New York

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The ART COLLECTION of the Late SIR WILLIAM H. BENNETT

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Predominantly of the British School and including portraits by four of the great masters of the eighteenth century: *Miss Elizabeth Jemima Blake* (reproduced herewith) and *Master Ricketts* by Hopper, *Cecilia Lator* by Raeburn, *Miss Phelps* by Lawrence, *Miss Taubman* by Gainsborough. Also the important *Portrait of a Barber-Surgeon* by Velasquez. The balance of the canvases, notably one by Old Crome are distinguished for those fine qualities which won them place in the collection of one so widely esteemed as a connoisseur as was the late Sir William Bennett.

FURNITURE

Rare examples, many individually famous, of the English XVII and XVIII centuries, including some of the finest Sheraton satinwood to appear in America since the Viscount Leverhulme sale, rare Elizabethan oak pieces, and fine Georgian mahogany. Also a remarkable set of Queen Anne crewel work hangings from Hampton Court Palace.



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INFORMATION REGARDING PAINTINGS IN THE ABOVE COLLECTION FURNISHED UPON REQUEST

The ART NEWS

S. W. Frankel, Publisher

NEW YORK, APRIL 16, 1932

Sotheby Soon to Offer Renowned Beatty Treasures

Part I of Famous Collection of MSS., Incunabula, Etc., to Be Dispersed in London Early in June.

LONDON.—On or about June 7 Sotheby & Co. of London will sell at public auction Part I of the famous collection of European manuscripts, incunabula, etc., belonging to A. Chester Beatty, Esq., which is considered the finest aggregation in this field in the world. The dispersal of the great Lothian libraries at the American-Anderson Galleries a few months ago is, of course, still green in the memory of New Yorkers, but London has had no sale of this kind of comparable importance since the Yates-Thompson library of seventy items was scattered in three installments, in 1919, 1920 and 1921, fetching the high total of £148,000. Like Mr. Henry Yates-Thompson, Mr. Beatty will not dispose of his treasures all at once. He plans four and perhaps five annual releases, each to contain a selection which will be representative of the collection as a whole.

In general the celebrated Beatty holdings are fairly well known. First of all, many of the manuscripts have passed through the Yates-Thompson, the Mostyn, the Mallett and other memorable sales. Then, certain especially interesting numbers have been loaned to exhibitions such as the recent French show at Burlington House and that of medieval art at the Victoria and Albert Museum two years ago. Thirdly, there is the magnificent Beatty catalog, as yet incomplete, with only two volumes published of the six planned. Therefore, it happens that certain great rarities which will come up, have hitherto been known to but a small circle of enthusiasts. These are various items which Mr. Beatty acquired privately from such libraries as those of John Ruskin, Sir Thomas Phillipps and Sir George Holroyd. All eventually, it is understood, will come under the hammer and pass to the highest bidder.

Among the earlier illuminated books to be included in the coming sale are The Mostyn Gospels of the XIIth century, a most important manuscript with four strange and splendid full-page miniatures in perfect condition, work which is now recognized as English and would rank as of prime quality in any collection.

Also of the XIIth century are St. Augustine's works in English from Bury St. Edmunds, Bede's *Commentary on St. Luke* in German, the *Latin Gospels* in German, the *Psalter with Commentary* in German and *Lives of the Caesars* by Suetonius, finely transcribed into old French and bound in old French green morocco.

The oldest item to be offered in the first sale will be a single leaf from the VIIth century, *Historia Ecclesiastica*, by Bede. Somewhat later is the Italian (Nonantola?), *Epistola Dati-a-Fulgentius. De Predestinatione*. The

(Continued on page 7)



"MISS KATHERINE ANGELO"

This well known work, which was painted about 1786, is included in the sale of the collection of the Marchioness Curzon of Kedleston at the American-Anderson Galleries on the evening of April 22.

Dr. Lionello Venturi Finds American Museums and Collections Rich in Masterpieces of All Schools

By RALPH FLINT

The "grand tour," formerly an essential part of an all-round education, takes on new conditions as time swings past. Today we find quite a different itinerary facing the man of culture and refinement in search of those finishing touches to an aesthetic grasp of his particular period. More and more does the broad-minded European find America an outstanding item on his program of things not to be passed by, whether on account of its natural wonders, or its economic investigations and innovations, or its rapidly accumulating art treasures. Lionello Venturi, celebrated Italian authority on art and author of many important volumes on Italian painting, has not only made the grand tour of this country once, but twice, so beguilingly does the American scene present itself. Three years ago he visited this country in order to acquaint himself with the outstanding Italian paintings owned by our museums and collectors, and was so impressed with what he found that he set it all down in a copiously illustrated volume which appeared last year.

Dr. Venturi has recently concluded a second visit to this country and Canada in order to acquire further data on the subject in preparation for an English edition of this same work, to be issued in three volumes with more than six hundred large plates. He returns to Paris amazed at the enormous development in American taste and understanding of art, amazed at the vigor of our own contemporary art, and the comprehensiveness of our collections. The very fact that between his two visits to America a brand new museum of major importance had come into being is distinctly startling to one whose whole life, until recently, has been spent in the unhurried, mellow past of his beloved Italy. Now that he has been obliged to transfer his activities to Paris on account of having refused to accept the tenets of Fascism, he is entering a new phase of his aesthetic labors, and it is quite natural that his attentions should turn toward America where so much of fresh artistic destiny is being worked out.

He comes here not so much as a savant concerned with certain phases of old world painting, but as a wide-

awake connoisseur to whom every manifestation of the art spirit is of value and consequence. He has an eye for quality and importance, whether it be a modern masterpiece of the School of Paris or some new variation of the great American skyscraper. He finds time in the midst of his intensive investigations of the old masters to salute such fine modern collections as the Birch-Bartlett group of French paintings in the Art Institute in Chicago, and the modern European groups in the Detroit museum.

In speaking of his forthcoming book, Signor Venturi expressed his sincere hope that it would be a faithful mirror of the marvelous effort in this country to gain first-hand knowledge of the leading Italian artists. He suspects that a significant change of heart is taking place among our collectors and museums in acquiring works of art more on the score of quality than of labels or schools. "The sympathy for completing historical sequences in your museums seems to be of less consequence than in the

Forty-Four Rare Rugs Offered in Benguiat Auction

April 23 Sale at American-Anderson Galleries Includes Superb Persian Animal Rug and Famous Marquand Carpet.

In addition to the superb XVIth century Royal Persian animal rug which we reproduce on the cover of this issue, many other rare and important early rugs will come up in the V. & L. Benguiat dispersal at the American-Anderson Galleries on the afternoon of April 23. Limited to a select group of forty-four outstanding specimens, this collection will go on exhibition on April 16. The famous XVIth century gold and silver animal carpet from the Marquand collection; rare "Polonaise" court rugs, also in gold and silver; Royal Ispahans, Oushaks and Imperial Lahores appear in this notable aggregation which forms a splendid cross section of the great age of rug weaving. Silk-woven Persian and Indian specimens, Egyptian, "Damascus," and Chinese carpets, and a few extremely fine fragments are among the many items which occur in a catalog which is replete with examples of the highest museum standard. In addition to the Oriental pieces, there are Spanish Renaissance examples and a rare Louis XIV Savonnerie floor covering, both of great collector's interest.

The magnificent XVIth century royal Persian animal carpet which we mentioned before as featured on this week's cover, is one of the great rugs of the world and probably the most important example of its type which will ever appear on the open market. It is preeminent in all the qualities of design, color and texture which distinguish the products of the culmination of the Safavid Renaissance in the reign of Shah Abbas (1585-1628).

The character of the design of the field which with the exception of the medallion and spandrels, similar to that of the so-called Ispahan carpets, likewise argues a provenance from the Royal manufactories of Herat in Eastern Persia. Indeed, the carpet is particularly interesting as representing a synthesis of the pure floral or "Herati" type with the "animal" rug, brought to perfection about the middle of the XVIth century. From these facts we may argue that the Benguiat rug was probably woven during the last quarter of the XVIth century, at the beginning of Abbas's reign. A very similar carpet, without medallion and with an identical scheme of border composition (excluding the animals, however), is illustrated in Sarre and Trenkwald's *Alt Orientalische Teppiche*, 1926, Volume I, plate 16, the folio catalog of the Vienna Handelsmuseum.

The beautiful rose-crimson field of the Benguiat rug has a central cusped oval medallion of sapphire blue with concentric inner medallions in old gold and rose, enlivened with palmettes and elaborate arabesques of scrolling creepers, bearing lotus flowers and smaller blossoms. Two sapphire blue

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Forty-Four Rare Rugs Offered in Benguiat Auction

(Continued from page 5)

pendants woven with figures of peacocks affronté are attached to the medallion and in the corners of the field are quarter medallions in blue and pistache green, harmonizing with the center. The remainder of the field is filled with symmetrical scrollings of creepers, bearing lotus flowers and leaf palmettes supported on Chinese cloud bands, as well as myriads of smaller flowers and leaves.

The broad border is of exceptional merit. The emerald green ground is woven with a triple chain of plaque medallions of inverted form, in a variety of brilliant tones—the outermost developing floral arabesques, the central chain cloud bands, and the single figures of naturalistic leopards and running antelope. The guards, which have a running lotus design, are of rose-crimson and ivory.

The size of this magnificent rug, which is in exemplary condition, is 23 feet 3 inches x 10 feet.

The famous "Marquand" XVIth century Imperial Persian animal rug has been described by Mumford as being "as near perfection as the woollen carpet of the East has come or will ever come." Presumably a gift from the Persian Shah to the Emperor of Turkey, it was in the collection of the Sultan Abdul Aziz at the time of his death in 1876 (an authenticated record is in existence to that effect). The ground is a green so dark that it is almost black, against which miniature animals, lotus blossoms, creepers, hawklike birds, deer, gazelles, sheep, and goats, with wild animals in pursuit, stand out in exquisite silhouette. The golden-yellow border is enriched with silver and, woven in beautiful calligraphy, are stanzas of the poetry of Saadi. This rug, probably from the looms of Tabriz, as the foreword points out, "is stylistically related to" another silverwoven rug in the collection "which exhibits in a marked degree the persisting influences of Ming art." The latter rug is an important Persian XVIth century silk-woven palace example, the field of deep sapphire-blue finely patterned with a symmetrical design of interlaced green creepers, and many different flowers together with figures of pheasants, peacocks and feng-huang birds of strongly Chinese inspiration. The principal motives of the design are all voided in silver thread. A companion rug is in the Salting Collection in the Victoria and Albert Museum.

An important Indian vase carpet appears in the examples placed at about 1600. The field is of a mellow cherry-red, with rows of vases filled with jasmine, growing iris plants, and cypress trees. A companion carpet is illustrated in Martin's *A History of Oriental Rugs Before 1800*. The cherry-red field of an Indo-Ispahan animal carpet of the same date shows lions and tigers pursuing spotted deer and gazelles, game birds, and phoenixes in flight, amid creepers and blossoms. Also placed at about this same era is a superb gold- and silver-woven silk "Polonaise" rug from the Abruzzi family of Florence, a perfect example of these carpets, apparently woven as gifts from the Shah of Persia to other potentates. More than thirteen colors, in addition to the precious metals, can be distinguished in this beautiful piece which has a silver ground. Another



BUST OF A WOMAN

This engraving was recently acquired for the Margaret Huntington Smith McCarthy Collection of the Cleveland Museum from the Knoedler Galleries.

BARBARI PORTRAIT FOR CLEVELAND

CLEVELAND—The Cleveland Museum has recently had the good fortune to acquire from the Knoedler Galleries for the Margaret Huntington Smith McCarthy Collection a very important XVth century engraving, "Bust of a Woman," by the Venetian artist Jacopo de' Barbari.

This is the largest of all of Barbari's thirty engravings, according to an article in the April Bulletin. It is also one of the most outstanding and rarest of all his subjects; and it is the only portrait print which he has done. Of the other eleven copies known, all but two are in museum collections. The museum's accession is an excellent impression, rich in printing, and comes from the Hermitage Collection.

This is one of the three Barbari engravings that do not bear the mark of the caduceus, which serves as his signature. For this reason there has been some question of the authorship of the "Bust of a Woman." In 1811 Bartsch, unable to assign the print to any specific artist, called it anonymous Italian. Passavant, in revising, and making additions to Bartsch's catalogue in 1864, attributed the print to Jacopo Francia, the XVIth century Bolognese artist, an assignment that was retained until Sidney Colvin, of the British Museum, reassigned it to Jacopo de' Barbari. This last attribution has been accepted by Paul Krissel, Arthur M. Hind, and Tancred Borenius. Undoubtedly, the print has affinities with the work of Barbari in technique and in certain mannerisms, such as the inclination of the head and the treatment of the hair.



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Famous Beatty MSS. Collection To Be Dispersed at Sotheby's

(Continued from page 5)

Capitulary of Ansegisus, Abbot of St. Wandrille is of the late IXth century, the School of Tours.

The XIIIth century will be covered by a rich choice from many schools. In the first rank come the famous leaves from an *English Psalter* illuminated by W. de Brailes. Forming part as they did of the Ashburnham-Barrois collection, the exceptional quality of these paintings has long been apparent to experts; but it was not until a few years ago, when Mr. Cockerell discovered de Brailes' signature and analyzed their relation to his other work, that they assumed their present place as a landmark in the history of English illumination.

Dating some fifty years later, i. e., 1290, is the notable *Antiphoner*, the splendid historiated initials and grotesques of which once graced the Cistercian Abbey of Beaupré in Flanders, and which in recent years passed through the ownership of John Ruskin.

Other XIIIth century numbers will be the *Collectanea of Henry of Knaresborough*, in English, from Fountains Abbey; a German *Psalter* of the Thuringo-Saxon school with extraordinarily large miniatures, and two late XIIIth century Bibles. Of these, the one is Italian, and the other with 82 historiated initials belonged to the Cardinal Du Prat, Archbishop of Sens.

In the XIVth century group the *Ruskin Horae*, in excellent condition, North French, will reach the auctioneer's block for the first time. As a complete and untouched example of first-rate work of this period, with its bold historiated initials and bar ornament and free use of burnished gold, this lavishly decorated and very rare manuscript is one to commend itself peculiarly to the informed collector.

Also acquired from a private source and of almost equal importance is the *Histoire Ancienne, Genesis-Julius Caesar*, bearing the arms of the unfortunate Jacques d'Armagnac, Duc de Nemours, who died in 1477, and containing two large and 76 smaller miniatures, all of fine workmanship.

Likewise of the XIVth century are a Franco-Italian *Justinian* (of about 1300), at one time in the Noyon Cathedral; and two examples of St. Augustine's *De Civitate Dei*, translated into French by Raoul de Praelles. Both were executed about 1380 and are mentioned by Laborde in *Les MSS. à Peintures de la Cité de Dieu*.

Of the XVth and XVIth century items, in which the Beatty collection especially abounds, a rarely beautiful

little book, one of the loveliest of its kind which has survived, is *The Hours of Prigent de Coetivy*, Admiral of France, of about 1445, with 148 miniatures of superlative quality. This was one of the most notable treasures in the Yates-Thompson sales but was withdrawn to the keenest regret of collectors.

Another number which would stand out in any collection is *The Pulteine Hours* with ten unusually fine miniatures.

Liber de Naturis Rerum, thought to have come from Avignon, in original stamped leather binding, is a compendium of the natural science of the day, illustrated with exceedingly interesting pen drawings of men, monsters, birds, beasts and insects. *The Missal of the Ducal College of the University of Vienna* has an unusually large full-page painting of the Crucifixion and other decorations. The French *Hours*, from the Sibthorpe collection, was shown in the Exhibition of French Art just ended.

To make the list complete of all the numbers in the catalog as announced up to the present, the remaining works comprise *The Bond Hours*, with 29 miniatures by the artist of *The Hours of Elizabeth*; the *Orationes of Cicero*, with fine painted border with badges of the Medici; *Columella's Varro De Re Rustica*, etc.; *The Mostyn Herodian* and a Dutch *Hours* with miniatures and border decoration, all of the XVth century.

Of the XVIth century there will be included an *Hours* of the school of Bruges with 48 exceedingly fine miniatures; *The Grimani Lectionary*, Italian, 1528, with arms, miniatures and partial borders in the style of Giulio Clovio; and the second volume of *The Colonna Missal*, with fine Renaissance decoration and the Colonna arms on the binding.

FAMOUS RENOIR SOLD TO BARNESES

LONDON—"La Source," the famous picture by Renoir, which Reid & Lefevre, Ltd., lent to the exhibition of French art, has been purchased by the American collector, Dr. A. C. Barnes, of Pennsylvania, reports the *Art Trade Journal* of London. Three other paintings by Renoir have also been acquired by Dr. Barnes. They are "Femme Tricotant," "Baigneuses dans la Forêt," and "Le Jugement de Paris." The prices have not been revealed, but are stated to be "extremely high."

"NO" COSTUMES ON VIEW AT MUSEUM

The Louis V. Ledoux collection of Japanese No costumes, recently acquired by the Metropolitan Museum of Art and being shown through April in the room for new acquisitions, is one of the most perfect of its kind in existence, writes Alan Priest in the current monthly bulletin issued by this institution. No is the classical drama of Japan as differentiated from Kabuki, the popular theatre.

The most striking robes are those known as *nuibaku*, the general term for No costumes for female robes. In these the designs are painted in gold and silver combined with embroidery. There are four robes of this type and one also for a male robe, of the type known as *suribaku*, which is stamped in gold and silver but has no embroidery.

The most beautiful of the *nuibaku* group came from the ancestral collection of the Mayeda family, which was sold by the present Marquis in 1925. The reversed chrysanthemum pattern on this white satin robe indicates that it was made to be worn on the private stage of the Emperor by a noble of very high rank but not a member of the imperial family. It is believed to be of the XVIth century.

In another robe where the use of gold is more lavish and the embroidered design more startling, an inscription painted on the lining indicates that this specimen was designed by Okio of the Maruyama school (between 1750-95).

A third painted and embroidered robe belongs to the early XIXth century and was worn by a noble of high rank in a temple play. It was the most important item in the sale in April, 1929, of property belonging to Nishi Hongwanji, a Buddhist temple in Kyoto.

For female roles, also, are three garments in the *kara-ori* technique, that is to say in a brocade with large patterns woven in gold paper and colored silk floss. In design and technique a specimen, supposedly early XVIth century from the Mayeda collection, already mentioned, is considered one of the finest pieces of brocade ever to have left Japan.

The short gauze coat in the collection was worn when a warrior role was played.

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"Portrait of a Nobleman"

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"LANDSCAPES OF FIVE CENTURIES"

Knoedler Galleries

The print department of the Knoedler Galleries gains a lap on a laggard season by offering us a landscape show all alive with the delights of a vernal time that we must as yet, alas! enjoy only in the gallery. Etchings, drypoints, lithographs, mezzotints and woodcuts by masters of five centuries is the comprehensive and ambitious nature of this spring showing. Fitzroy Carrington, always alert to the dignity of a fine print, prefacing the catalog with that stirring passage from the second chapter of Genesis: "And the Lord God planted a garden eastward in Eden, and out of the ground made the Lord God to grow every tree that is pleasant to the sight, and good for food."

More than eighty items have been selected to illustrate this landscape theme, but only a part of them are in the lower gallery where a group of Rembrandts stretches across one wall with the famous "Three Trees" centered in place of honor. For my own part, despite the tremendous acclaim that has been accorded this particular plate of the great Dutch master, I should much sooner have some of the smaller, more rapturously con-

ditioned plates in this genre such as the "Landscape with a Hay-barn and a Flock of Sheep," in which there is such a magical scoring of the copper as perhaps only Turner has matched in some of his "Liber Studiorum" plates. Here the line, economical beyond measure, darts and turns and intertwines upon itself with a celerity and grace that fairly takes away one's breath. Every single move of the needle tells. It makes the tree forms in the more famous composition look rather confused.

A number of lesser and little seen print-makers precede and follow Rembrandt in this exhibition. We then come to Ruysdael and Claude, and then, for the XIXth century, that splendid Samuel Palmer. I cite his "Bellman" particularly as a remarkable plate from almost every angle. The French landscape group are represented, also the British print-makers, with Seymour Haden, Cameron and Griggs. The lithographers on hand include Bolton Brown, Isabey, Harding, Calame and Albert Parker, while David Lucas is represented by mezzotints and Lepere with woodcuts.

WALTER BECK

Babcock Galleries

After an absence of some seasons from the exhibition world, Walter Beck comes to us again with a series

of tempera paintings that evoke once more that strangely potent art of his, wherein fact and fancy are taken up together for singular and felicitous mating. Mr. Beck's art, highly charged with that calligraphic vibrance of the Oriental masters of painting, is something of a seven days' wonder at this time when the general manner of pigmentation has fallen to a pretty low level. The leaders of the modern French school have done their best to establish a salient line and brush stroke for the rest of us to wonder at—Cézanne, Van Gogh, Matisse (at his best) have all given new zest and fresh importance to the actual manipulation of the brush—but it apparently takes a very special kind of master to make a stroke in the grand manner.

And so when a painter like Mr. Beck comes along with not only a supercharged way of painting to his credit but a fertility of pictorial invention and conception to boot, the results are bound to be, as I said before, something to wonder at. Perhaps these studies of tree forms—invocations to the forest muse might be more exact—will escape the average gallery-goer in their seeming simplicity and absence of concrete data, but nevertheless advise a careful study of their characteristics as something rare and beautiful and important. He has worked this time in

monochrome and has kept to more or less of a single theme, but there is a great range in pattern and accent, and, in certain cases, a truly remarkable sense of contrapuntal handling of line and rhythm. He has something to contribute to American painting as remarkable, in its way, as Marin's art. I look for the name of Walter Beck to gain continuously in importance among those who understand the essentials of great art.

FORTY YEARS OF AMERICAN ART

Macbeth Gallery

The forty years comprising the Macbeth Gallery's tenure of office is being celebrated with ceremonies and salutations befitting the past, the present, and the future. The history of this distinguished house, which features all the most important periods of American painting, brings to mind the almost startling fact that, excepting the colonial painters, most of our so-called "old masters" were regular contributors to the early Macbeth exhibitions. In those more or less remote times Macbeth's was one of the few places in the town where it was possible to exhibit one's canvases and contact a buying public that was also limited. When the Macbeth Gallery started its career the Barbizon school was at its height and the impressionists were just beginning to wedge their way into public attention and acceptance and that certainly seems a long while ago.

The paintings chosen for this Macbeth anniversary exhibition fall into two groups, one dealing with the mas-

ters mainly associated with the gallery's earlier days, and the second section being given over to those contemporary painters who are apt to be seen in the various Macbeth exhibitions of our immediate time. Thus we have Homer (a magnificent sea-coast study), Blakelock, Inness, Martin, Chase, Brush, Ryder, Tryon, Wyant, Henri, Bellows, Davies, Twachtman and Hawthorne on the one side, while on the other are such latter day painters as Davis, Meyer, Speicher, Schnackenberg, Chapin, Beal, Kent, Lever, Kroll, Frieske, Brackman, Noble, Luks and Myers.

Macbeth's continues in the same tradition today as in the beginning, and is the one remaining Manhattan gallery where the so-called "modern" is not persona grata. Even that stronghold of academic art, the Grand Central Galleries with its slogan of "all that is sane in art" has let down the bars from time to time to the less conservatively-minded painters of the day, and the Milch Galleries, so long devoted to the interests of the academic group, has finally gone "modern." Thus the Macbeth Gallery stands alone in the field, the last bulwark of the traditional American school.

Robert Macbeth is well qualified to uphold the standards and traditions of this gallery as the years go on, no matter how radically reconditioned the art world may become. It is manifestly impossible to conceive of any other policy obtaining here than that which has been evolved by the Macbeths through slow time and with fine, full-bodied conviction. And if you have a fine tradition, why you might just as well stick to it. Well, anyhow, congratulations and the best of good luck.

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"THE FAMILY OF JOHN WALLACE, ESQ."

This interesting group portrait, the property of Major Richard Eveleigh Partridge, is to be sold the evening of April 22 at the American-Anderson Gallery, following the dispersal of the Curzon collection.

AROUND THE GALLERIES

Paul and Rebecca Strand are at An American Place with photographs and painting on glass. Both of these artists have gotten their inspiration from the Southwest, he from its picturesque mesas and pioneer settlements, she from various colorful scenes admirably set into quaint old Spanish frames of tooled tin. Mr. Strand is one of our most skillful photographers and produces prints of quiet beauty and distinction. But to follow hard upon those dynamic camera studies that Alfred Stieglitz set upon these very walls only a month ago is manifestly unfair to him. Anyone who has to stand the severe test of comparison with such a master photographer is decidedly up against it. But be it said in Mr. Strand's favor that his studies of shop fronts and other derelict bits of those extraordinary "ghost" towns of the old West are photographically important, not perhaps so incisively rendered as Atget's Parisian studies of similar nature, but at any rate standing for the best tradition of American camera work. Mr. Strand evidently has a predilection for old wood, for he finds fine subject matter in the various stumps and limbs of old weathered trees. His landscapes are less arresting, but all his plates reflect a fine technical understanding of printing.

Another camera exhibition of the month is the Man Ray exhibition at the Julian Levy Gallery. Mr. Ray, who continues to ignore his native land as a place of residence, sends a considerable array of recent work from his Paris studio for our consideration. His group of portraits has little distinction as far as purely camera angles are considered, although they are arresting as likenesses of interesting people. Gertrude Stein is again with us, but not nearly so imposingly as when seen in George Llynes's group of camera portraits recently shown at the Leggett Galleries. Other notable sitters in the Ray coterie are Brancusi, Sinclair Lewis, Marcel Duchamp, Marie Laurencin, Derain, Braque and our own "Bob" Chanler. Mr. Ray's sur-realistic plates are decidedly intriguing, however, and he obtains intricate and

amusing contrasts and juxtaposition of objects rendered with a far greater sense of attack and rhythm than the portraits.

Water colors and drawings by leading American and British artists are being shown at the Keppel Galleries. Some splendid Bones are on hand, studies that are not too overburdened with that marvelously seen and rendered detail that he, alone with John Taylor Arms of our own time, can seize and implant so miraculously on the sketching pad. Also a group of McBey's fluent water colors are here, carrying on the best of the old English tradition, but fully alert to the accenting and ordering of our own time. Some colorful Hassam studies are being shown, especially two views of

Hudson river scenery with Scarface and Storm King featured. A rarely fine Homer water color more or less serves to base the American group, which includes Benson, Beal (with some of the best things I have seen from his hand in a long while), two fine unsigned Sargents (needing no signature), some woodland scenes and figure studies by Henri, works by Speicher, McFee, Kuniyoshi, Cikovsky (recently seen at Daniel's), "Pop" Hart and Kroll.

Berkeley Williams, Jr., is exhibiting a considerable group of canvases at the Montross Gallery under the general heading of "Paintings in Virginia and France." Landscapes, figures, still

(Continued on page 10)

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AROUND THE GALLERIES

(Continued from page 9)

lives, portraits, and abstractions display Mr. Williams' many-sided pictorial talents, but I venture to say, from this first view of his work, that he is deeper rooted in the landscape tradition than in any of the other departments of his painting. His "White Barn," particularly, is a thoroughly distinguished work, full of local color—it was painted down in his native Virginia and some of the pigment used was prepared from the actual red Albemarle clay—and sufficiently simplified and smartly angled to suggest the modern spirit that has crept into American painting in such large measure and to such advantage. He is sober as to color in his landscape work, although in the other divisions of his exhibition he appears to be daring enough when it comes to setting his palette.

His symbolic canvases are not particularly impressive, and are seemingly part of a European experience more or less at variance with his essentially Southern nature.

Carl Sprinckhorn is at the Marie Sterners Galleries with recent water colors, snow scenes as well as figure groups. The latter half of the exhibition displays Mr. Sprinckhorn's talents to greater advantage, for there are few of our local painters who can touch off a little figure piece with quite the same despatch, grace and satiric intent as he. His little episodes come off with a sort of Balleff brevity and romantic abandon, and underlying all is the play of a pliant brushwork that sustains them admirably. The winter scenes are snowy enough, and expert, but they are hardly up to the figure pieces.

A new group of lithographic plates by Adolph Dehn is being featured at the Weyhe Gallery. He follows his familiar route, both as to landscape and figure work, with perhaps something of a less Chinese cast of character to his outdoor prints, and a little extra glint of satire in his figure work. This year he gives us some notable glimpses of Harlem and its "hot-ch-a" night life, and they are easily the most colorful scenes that he has yet achieved. He knows how to get full value from the lithographic stone, and is becoming more expert all the while in extending the tonal variety of nuances in his landscapes. Mr. Weyhe is offering for the time being a remarkable group of four hundred prints at absurdly low prices, with such notables on hand as Haden, Manet, Daumier, Canaletto, Rowlandson, Derain, Matisse, Vuillard, Kent, etc., etc.

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on Fifth Avenue, are showing unusual linoleum cuts by Willis Edmund Blodgett, screens, panels, prints, plaques, etc. Also a small group of pastels. Mr. Blodgett is the first to my knowledge to adapt cut linoleum to large scale decoration and his colored screens are as novel as they are effective. The best of his prints is a sort of Gauguinesque vision of the Central Park Zoo.

Guy Wiggins is showing a variety of work at the Morton Galleries, work that argues a changing style of pigmentation and a newly arranged palette. Unless I am much mistaken Mr. Wiggins made an abrupt departure in his mode of painting some five or six years ago, and now he is seemingly off on another tack. Looking at the two recent still life canvases makes it hard to believe that he also painted the more or less pastoral landscapes of his earlier manner. In his new work he has struck ten or thereabouts, and I can imagine his wide satisfaction in having captured a blend of the old and the new with such success.

Elsewhere in the galleries are paintings by Renée Lahm and Agnes Pelton at the Delphic Studios, paintings by Margaret Brisbaine, William Waltermath and Count Caetano Bentivoglio at the Balzac Galleries, works by H. Willard and Aimée Ortell at the Fifteen Gallery, and decorations in various media at the American Woman's Association.

FAMOUS STATUE OF NIKE NOW DATED

BERLIN.—Professor Hermann Thiersch of Gottingen has recently been able to ascertain the date of the Louvre's famous antique sculpture known as the Nike of Samothrace. According to documents and inscriptions, the figure was a votive sculpture in memory of a victory gained by Eudemos of Rhodes over Antichos the Great of Syria at Side and Myomesos. Through this identification it was possible to fix the date of origin of the sculpture between 190-180 B.C. Professor Thiersch's investigations have also revealed the name of the sculptor, who was Pothokritos of Rhodes.—F. T. D.

Lambton Castle Sale's Catalogs Now Received

The three-volume catalog for the Lambton Castle sale has arrived at THE ART NEWS, where it may be consulted by anyone wishing information about the items to come up. The dispersal will start on Monday, April 18, on the premises, and continue for a fortnight. On the first two days the paintings, prints, drawings and engravings will be offered, after which the rest of the week will be given to the sale of the books. During the second week the household furnishings will be disposed of.

As already pointed out in THE ART NEWS under date of February 27, when a front-page story announced this important sale, the celebrated "Red Boy" by Lawrence, or "Master Lambton," as it is sometimes called, together with other family portraits by Hopper, Reynolds and Romney, are expected to excite unusually keen bidding.

From the catalog it is discovered further that both of the Zoffany's depict dramatic scenes as played by David Garrick and Mrs. Cibber, and that a similar version of the one from the play, "The Farmer's Return," is to be found in the collection of Lord Yarborough. The full length Angelica Kauffman, signed 1797, is a portrait of William Henry Lambton, Esq., father of the First Earl of Durham, standing with his left arm resting upon a stone pedestal surmounted by a vase. The Thomas Phillips is a half-length of Sir Humphrey Davy, "Man of Science and Inventor of the Safety Lamp," seated at a table with quill, ink-stand and writing paper. The Nasmyths are both woodcut landscapes, signed and dated, the one 1823 and the other (with river view) 1829. The Richard Wilson is a "View on the Tiber," a small, serene evening scene.

Although English art comprises the majority of the pictures, among the most notable canvases by foreign masters is a half-length "Portrait of an Ecclesiastic" by Lucas de Heere, inscribed "AETATIS SUAE, 54," and dated 1596, with a coat of arms in the corner. The three-quarter-length "Portrait of a Gentleman" by Cornelis Janssens, also with a coat of arms, is inscribed "AETATIS 40" and dated 1627. The Piombo is a half-length "Portrait of Annibale Ciro, the Poet," presented against a dark background.

Berlin Holds Big Goethe Exhibits

BERLIN.—The Academy of Fine Arts exhibition in honor of the hundredth anniversary of Goethe's death consists of specimens from Professor Kippenberg's collection in Leipzig, which is the most comprehensive and important aggregation of Goethe relics in existence.

The bewildering variety of this aggregation bears witness to the all-reaching sphere of Goethe's interests, containing the greatest rarities for the bibliophile, the bibliographer and the connoisseur of manuscripts. No mention is omitted whether it has to do with Goethe's early youth, his family, his friends, his journeys, his activities of any kind.

In the entrance room are views of all the chief places where Goethe lived and worked as well as busts of the poet by such contemporaries as M. G. H. Klauer, Ch. Rauch and Fried. Tieck.

In the main room, which is devoted to Goethe's most important period at Weimar, documents are arranged in showcases, while pictures, prints and drawings relating to these documents adorn the wall and portraits of Goethe and his contemporaries complete an ensemble revealing the spirit of the epoch of which Goethe was the great outstanding summation.

Not the least rewarding section of the exhibition is the room devoted to *Faust*, where every publication and all the illustrations pertaining to this theme are displayed. Another room is

arranged about Goethe's novel, *Werther*, and still another is given to silhouettes, making vivid the society of his day as known to Goethe.

In the room showing as completely as possible the portraits of Goethe and his contemporaries, likenesses of the great poet range from the prime of his life up to maturity and advanced age, his features ever increasing in power and authority.

The print room happens to be rich in original drawings by Goethe, landscapes as well as designs from the antique, and these have been brought forth in another special exhibition—remarkable documents of the effort of a genius in the field of art, in merit no more than amateurish.

The largest gallery in the exhibition is that containing the illustrations for all of Goethe's works. These go back to 1770 and reveal how inexhaustible was the realm of his fancy, although it must be said that pictorial representation seldom carries the emotional power of the original conception. Chodowiecki, who was the first to illustrate Goethe's work, is represented by his rococo fantasies for *Werther*. Peter Cornelius' prints for *Faust* did not arouse Goethe's enthusiasm, who considered the play too poetical to be paraphrased pictorially. Delacroix's seventeen lithographs for *Faust* reveal his great emotional warmth. Max Lieberman, Slevogt, Corinth and Barlach are among the contemporary German artists represented.—F. T. D.

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PARIS LETTER

By Paul Fierens

The transformation of the Jeu de Paume Museum will probably be finished late in 1932. Paris will then possess a unique museum, entirely devoted to contemporary foreign schools. Five of the halls on the ground floor have already been open to the public since March 8. The curator, M. André Desarros, presents a hundred paintings arranged in the following categories: (1) The Belgian school; (2) the Northern, Central European and Russian schools; (3) Spanish, Italian and Latin American works; (4) the English and Northern American schools; (Mary Cassatt, Walter Gay, Winslow Homer, Sargent, etc.); (5) paintings by young people and the so-called "school of Paris." During June the curator announces an important exhibition of the work of the great Belgian artist, James Ensor.

At the Guimet, the painter Katchadourian, is exhibiting under the patronage of the Persian minister at Paris a number of interesting reconstructions of XVIIth century frescoes

discovered in Ispahan. This art of the Persian decorators is seen to be entirely under the influence of the Persian miniature. In these beautiful murals we find the same types and exquisite colors. According to M. Katchadourian, the frescoes from the palace of Tehehel Sutun were executed in oil. Until recently, these have been the most admired by travelers, but the examples in distemper from Ali Kapou, with their softer tonalities, are a revelation.

* * *

After impressionism, came neo-impressionism and this curious moment in the history of painting is now illustrated by a very carefully organized exhibition at the gallery of Braun & Cie. In the preface to the catalog, Paul Signac recalls the principles of divisionism and the aspirations of Seurat's disciples. All the purely theoretical works which resulted from this great adventure seem quite old fashioned, but several canvases by Seurat, Signac, Henri Edmond Cross and Lucie Couturier have preserved their spirit of youth and their brilliance. Simultaneously with the showing of these painters, the Braun Gallery is also exhibiting the work of several artists who benefited greatly by neo-impressionist doctrines without

having been completely converted to the rigorous orthodoxy of its theories. We may cite among these sympathizers, Maximilien Luce, Charles Augrand, Dubois Pillet and Theo Van Rysselbergh.

Two exhibitions of Italian art have aroused the more interest because of their opposing revelations. In these showings, two aspects of contemporary Italian art are set forth. On the one side, are the futurists at the Renaisance Gallery, who pay homage to Prampolini and are arousing considerable attention because of their recent discovery of "aeropainture"—lyric translation of the sensations of aerial flight. On the other hand, at the Georges Bernheim Gallery, one finds the leading representatives of the Novecento Italiano, who evince a noble desire to revive the great traditions of classic art. Among the "aeropainters" we note the work of Fillia and Andreoni and in the other group Severini, Mario Tozzi, Sironi.

At the Georges Petit Galleries, a very complete showing of the work of Cuno Amiet brings before French art lovers fine colorist whom the Swiss rank as one of their most original painters. Amiet was educated at the school of Pont-Aven and before his enthusiasm for the "fauves" was influenced by Gauguin. Hodler's art also

made a deep impression on him. But in his best works Amiet's personality disengages itself from all influences and one sees that the unifying principle of his art is a certain gayety and lightness of touch, which gain in intensity and freshness through extreme simplicity of expression. We know that some fifty works by Amiet were lost in the Glaspalast disaster last summer. But the painter did not lose courage and these latest landscapes have a quality that is highly lyrical and vibrant.

* * *

At the Leon Marseille Gallery there is an exhibition of Provençal landscapes by Leopold Levy, serene, true in their value and accomplished from the technical point of view. . . . Céria, at Marcel Bernheim's, also reveals great progress in supple and delicate works whose effects are finely calculated. . . . Among the younger March exhibitors we may mention as outstanding the temperamental and highly poetic Menkes at the Portique; sumptuous and powerful works by Milo at the Cardo Gallery and the subtle and adroit Balume at the Epoque Gallery.

The American writer, Walter Pach, has presented at the Dru Gallery a charming series of water colors done in France and Morocco and some excellent paintings which should be called to the attention of amateurs.

* * *

The artistic event of the season will be, we think, the great Picasso showing to be held in June at the Galeries Georges Petit, following the same plan used so successfully in the Matisse show of last summer.

MUSEUM EXHIBITS NEW ACQUISITIONS

In addition to the Ledoux collection of No costumes during April there will be found at the Metropolitan Museum in the Room of Recent Accessions another group of textiles, an Athenian oil jug of about 420 B. C. and a charming XVth-XVIth century reliquary bust of Saint Barbara.

The textiles comprise a selection from the fifty-two Egypto-Arabic fabrics recently presented to the museum by George D. Pratt. Through this generous gift the Metropolitan now possesses a very important and representative group of Egypto-Arabic fabrics, notable both for their variety of pattern and quality of workmanship. Among the new examples are several hitherto unknown types of design and technique of great interest to students of textiles as well as to those of Islamic art.

The Athenian oil jug, or *lekythos*, as it is called, is notable for its size. Measuring 19½ inches in height and 8½ inches at its greatest width, it is about twice as large as the average vessel of this kind. Unusual in technique as well, it is one of the most elaborate products ever come to light in the whole field of Greek ceramic painting.

The reliquary bust of Saint Barbara is of the Rhenish school and is similar to a repository of the same saint in the Boston Museum. It is a gift from Mrs. Robert W. de Forest and was previously on exhibition at the museum as a loan from her husband, late president of the museum.

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ART AS NEWS

A phenomenon of recurrent interest in the realm of journalism is the news value of any important item concerning art and artists. Whenever anything startling happens in the way of an art deal, scandal or other contretemps, the newspapers are prone to feature it on the front page. Anything controversial, whether it be the reputed purchase of Soviet treasures by an American multi-millionaire or the implication by an overseas authority that a leading Gothic suit of armor at the "Metropolitan" is "assembled" is bound to be a tender tidbit for the headline scanner. Perhaps some customs official may find that certain etchings by Whistler and Zorn are "improper for public sale" or that Brancusi's abstractions are hardly fit to be entered under the heading of art—all the delicious details of such affairs are so much grist to the journalistic mill. All of this goes to prove that there is, and always will be, an undying interest on the part of the general public concerning the inner mysteries of the art world.

Art, to the general public, is more or less like the summit of some lofty mountain top, visible, but seldom accessible. It stands there in a beckoning mood, serenely looming over all other features of the landscape, fascinating, elusive, intangible, like the rainbow with its proverbial pot of gold. The modern artist has done much in removing those silly veils that used to be hung about the so-called sacrosanct inclosures of the art world in more or less arbitrary manner to keep out the initiated. And the modern museum is doing everything possible to make art accessible to the many, to make it a living issue in the community.

For while the actual ownership of a masterpiece may be experienced by only a few, nevertheless there is open sesame to all art through the cultiva-



"PORTRAIT OF THE THREE CHILDREN OF CHARLES I"

This canvas, to be sold by order of the Countess of Errall at the American-Anderson Galleries on the evening of April 22, following the dispersal of the Curzon collection, is virtually an exact replica of the well known group in Windsor Castle.

OBITUARIES

F. McG. KNOWLES

F. McGillivray Knowles, painter of seascapes, landscapes and portraits, who maintained a studio in New York and another in Toronto, died at the age of 71 in Toronto on April 9 of a heart attack after several days' illness. He was born in Syracuse, N. Y., of Canadian parents and received his art education in Toronto, Philadelphia, New York, England and France. He received honorable mention in the Pan-American Buffalo Exposition in 1901 and a medal at the Panama Pacific Exposition in San Francisco in 1910. He was a member of the Royal Canadian Academy, and in addition to being a painter himself had been a teacher of art.

SIDEWALK ART

Outdoor displays of paintings offered for sale are common in Paris, where open-air activities of all kinds are more familiar than here. The New York climate and temperament are less favorable to al-fresco eating and drinking, but perhaps a proposed sidewalk art show will get a welcome.

It is the impudent artists of Greenwich Village who are petitioning the Park Commission to allow them to show their paintings around Washington Square. Some one says there are a thousand of them; five hundred are actually represented in the petition. Two or three years ago they had connections with publishers, department stores, advertising agencies and art galleries, and made a living. Now many of them have spent their last penny. They cannot afford to show their work through the usual channels, and they hope that visitors to the city as well as New Yorkers interested in art will come to look and buy.

They promise that prices will be low, their object being to make enough from sales to keep body and soul together. A responsible committee will keep out any offerings which might stir up unpleasantness.—From *The New York Times*.

did research on the *oeuvre* of Masaccio in Berlin. His great work on the Rhine goldsmiths of the Xth and XIth centuries, brought him into the decorative arts fields. In 1908 he was made director of the Museum of Decorative Art in Cologne and in 1922 he became director of the Kaiser Wilhelm Museum in Krefeld. He was particularly interested in folk art and in the series on this subject published by Redslob, he was the author of the volume on the works of the Rhine district. During his directorship in Krefeld Creutz devoted particular attention to the assembling of a few important loan exhibitions, among which the showing of Dutch art held last year was particularly noteworthy.

ALBERT LUDOVICI

Albert Ludovici, painter and art teacher, who completely came under the spell of Whistler, died recently in England. Many are familiar with his very informing autobiography published by Fisher Unwin in 1926. Mr. Ludovici was the son of a painter, one of whose canvases was bought by Napoleon III at the Salon des Refusés in 1863. Ludovici, Jr., was selected by Alma Tadema to make elaborate black and white drawings of the Tadema paintings for the guidance of engravers.

GEO. T. PLOWMAN

George Taylor Plowman, the well-known American etcher, died at Cambridge, Mass., on March 27. He had exhibited at the Royal Academy, the Paris Salon, and in many cities of England and the United States.

RECENT BOOKS

AMERICAN ART ANNUAL, 1931
VOL. XXVIII

*Editor: Alice Coe McGlaughlin
Publisher: The American Federation of Arts*

Again the invaluable *Art Annual* appears, national in scope, up-to-date, and telling us who's who and what's what (especially in regard to museums, art associations and schools) throughout the length and breadth of the land. In general, the *Annual* is

thicker than usual, for the time has rolled around again to publish the biographical directory of American artists. Last year, it will be recalled, the special features were an index of the craftsmen, designers and pictorial photographers of the United States and a list of the fellowships and scholarships offered in this country.

When we come to think of it, we have been reading off and on all year of the launching of new institutions. The current *Art Annual* gives us a clear survey of this expansion.

"The year 1931," we read, "has been distinguished by increased activity in the world of art . . . New art museums and galleries were opened; and a number of those which opened new buildings or new wings only a few years ago have been obliged to further expand their exhibition space to keep pace with public demand."

This we find in the chapter reviewing the year in art, which for the first time is signed, the author being Florence Seville Berryman.

At once there come to mind the completion of the Whitney Museum in November, the opening of the Oriental Institute at the University of Chicago in December and the dedication of the Addison Gallery at Phillips Academy in May. Then we think of the installation of the medieval section at the Pennsylvania Museum last March, the recent addition of the wing of decorative arts in Boston, the period rooms set up in St. Louis and those in Minneapolis, the building of seventeen new galleries at the de Young Museum in San Francisco. In the *Art Annual* we are further reminded that Columbus, Ohio, opened its museum last January; that the Ringling Museum in Florida has inaugurated an art school; and that public galleries have been organized in Omaha, Nebraska; Montgomery, Alabama; Stockton, California; Richmond, Virginia; and Portland, Oregon, and in several smaller towns.

As for bequests and gifts it is estimated that these amounted to nearly \$22,700,000. The largest was the endowment fund of \$15,000,000 to maintain the Frick Art Collection in New York. The city of Baltimore received the entire art collection of the late Henry Walters, together with the Walters art gallery, a bequest valued at more than \$10,000,000. By the will of Mrs. Charles Taft, \$1,000,000 was left to the Cincinnati Institute of Arts, while a like sum was given to the city of Rochester for the erection of a library and art museum.

Surprise is felt that no mention is made of the important Friedsam bequest to the Metropolitan Museum or the Lizzie P. Bliss gift to the Modern Museum. But then one recollects that it was not till early this year that the Metropolitan announced its compliance with the terms of Colonel Friedsam's will, and that as yet the Museum of Modern Art has not acquired permanent quarters in which to house the Bliss collection.

Other topics which are taken up separately include: Architecture, War Memorials and Sculpture, Murals and Stained Glass, International Exchanges, Awards, Art Sales and so forth.

Among the obituaries we find, as might be expected, that the number of deaths among art patrons was very large last year. In addition to those just referred to, the list includes John Albright of Buffalo, James Franklin Ballard of St. Louis and New York, William K. Bixby of St. Louis, Thomas B. Clarke of New York, and John Gellatly of New York. Last year the Metropolitan Museum lost both its president, Robert Weeks de Forest, and its director, Edward Robinson. Among the artists who died were Timothy Cole, Preston Dickinson, Daniel Chester French, Maurice Fromkes, Gardner Hale, Philip Leslie Hale, Julius Rolshoven, Edward Simonds and Robert Spencer.

In regard to art sales, as already summed up in *The Art News* of June 13, the auction total for the season of 1930-31 was \$3,575,893.50.

Differences in typography and the arrangement of chapters should also be mentioned, all in the direction of demarcation, thereby making perusal somewhat easier than formerly. Additional improvement is to be found in the *Art Trade Directory*, with a classified list of advertisers appended, compiled according to speciality. Supplementing the biographical directory, the names of sculptors, printmakers and illustrators are listed in fine print. The painters, of whom there are so many, will no doubt be so honored in a future issue.—E. W. P.

Signor Venturi Praises American Art Collections

(Continued from page 5)

past. The work of art is being considered for its quality first and foremost today, and this insistence on quality will be the means of inaugurating a new era in the development of true taste in America. Of course it is difficult to be wholly free from the prejudices and predilections of the past, to avoid falling into an exclusive preference for a limited period of art history. It is obviously an easy task to appreciate the portrait of a charming, smartly dressed young lady from the hand of some superficially-minded painter of the moment, but it is a more difficult and more important accomplishment to arrive at a true understanding of the stylistic necessities of a Romanesque sculpture or of a great modernistic canvas."

Referring to the various surprises and delights that came to him on his tour of the American museums and collections, Signor Venturi remarked on the Oriental Institute of the University of Chicago, especially its Syrian sculptures from the palace of Sargon II (VIIIth century B. C.) at Khorsabad, not only enormously important in helping us to understand the civilization of the Old Testament but also outstanding as a great work of art. Signor Venturi credits the oriental collections in the United States as the best in the world, referring particularly to the holdings in the Museum of Fine Arts in Boston, in the Pennsylvania University collection, and in Washington. He spoke in detail of the new Chinese paintings that have been recently acquired by the Boston Museum. "They are to Oriental painting what the 'Sistina' or the 'Stanze' are to Italian painting." He praised particularly the "Portraits of the Emperors" attributed to Yen Li-pen (who died 673 A. D.) which Dr. Denman Ross has given to the Boston Museum. The Metropolitan Museum of Art is especially rich in art of the Middle Ages, according to Signor Venturi, and he marks the addition of the Havemeyer Collection as an event of supreme importance to this museum. He spoke particularly of Manet's "The Boat" as being a "joy forever." Continuing the story of his investigations he mentioned the various articles from the Guelph Treasure that the Cleveland Museum acquired last year as being of supreme importance. "It is sufficient to look at those objects of jewelry and enamel to receive immediately the revelation of the religious character of the Roman Empire of the Middle Ages in a manner more illuminating than any detailed history."

Among the outstanding items that aroused Signor Venturi's enthusiastic response were the Pennsylvania Museum's XIIth century cloister of the Abbey of Saint Genis des Fontaines, as well as certain Romanesque capitals in the Fogg Museum in Cambridge and the St. Louis Museum's Gothic room with its delightful wood staircase and monumental sculptures.

The new museum in Kansas City, a wholly new creation since Signor Venturi's last visit to America, came in for discussion and estimation. "This museum had some thrilling surprises for me, especially the 'Portrait of Antoine Perrenot de Granvelle' by Titian, one of the most severe and perfect examples of this master in America, as well as a large Paolo Veronese and a very large Caravaggio canvas (thoroughly unknown but representing, together with another earlier example in the Fogg Museum, the last moment of Italian painting of the Renaissance and the first stirring of the modern ages). Caravaggio prepares indeed the way to Rembrandt, who is represented in the Kansas City collection by one of his most perfect works. These paintings, together with various other new acquisitions make the gallery in Kansas City a leader among the new museums."

Signor Venturi discovered many new treasures of Italian painting on his tour. In Ottawa, in the National Gallery, there is a very good selection of Italian art, with Veronese, Titian, Tintoretto and Luini well represented.



DR. LIONELLO VENTURI

Veronese's "Creation of Eve" in Chicago is something to remember always, according to his report, while an early Titian in the Minneapolis Museum (a companion piece to the famous "Christ and the Money Changers" in the Dresden Gallery), a fine Andrea della Robbia in St. Louis, a superb Greco in Cincinnati, a rare Fillipino Lippi at Toledo, and a very classic composition by Piero di Cosimo in the Hartford Museum are indeed memorable works.

Signor Venturi remarked on the remarkable opportunities in America for seeing modern European painting, notably the foreign section of the annual

Carnegie exhibition, which he chanced on in St. Louis, and also the fine group of modern Italian paintings in Cleveland. In conclusion Signor Venturi complimented the American museums on their continued activities during this time of economic stress, a state of affairs that was to him "simply marvelous." He will doubtless color the pages of his new work with that discriminating enthusiasm with which he surveyed the aesthetic panorama of the new world, and this lively appreciation of American progress in the arts should make his remarks all the more pertinent and authoritative.

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Macbeth Gallery Reports Numerous Sales for March

Impressive sales results were obtained at two exhibitions recently held at the Macbeth Galleries. Of twenty small marines in oil by Jay Connaway which made up the artist's one man show on view from March 14th to 26th, fifteen were sold to private collectors. The paintings were twelve by sixteen inches in size and priced at one hundred dollars. Since his introduction by the Macbeth Gallery six years ago, Connaway has been regarded by many critics as one of the most important marine painters in America. He was born, oddly enough for his marine proclivities, in Indiana. He received his first art training at the Art Students' League and after the war, through which he served in the Medical Corps, he remained in Paris to study in various ateliers there. His favorite locale is the Maine Coast, though he has also painted in Brittany.

With the recently announced sale of a wash drawing by Sanford Ross to the Addison Gallery of American Art at Andover, Massachusetts, the Macbeth Gallery brings the total sales of drawings and lithographs from the Ross exhibition, held from February 29th to March 12th, to fifty-one, which seems to prove that young Mr. Ross' gentle joshing of American Victorian architecture seen along the New Jersey coast strikes a responsive note in the breast of American art lovers. An exhibition of his lithographs will open in McCormick Hall, Princeton University, April 25th.

Sotheby to Hold Many Auctions in May and June

LONDON—Sotheby's of London have recently announced their schedule of May and June sales, which, led by the important Chester Beatty dispersal on June 7, offer a large selection of interesting material in many fields. On May 4 this firm will offer an unusual collection of Chinese porcelain figures of birds and an important pair of Ming spotted deer. On this same occasion two very rare Meissen statuettes of goats by Kaendler will also appear. On the following day, May 5, an interesting collection of Chinese pottery and porcelain figures will feature the dispersal. These include a superb Fukien seated Buddha, as well as an extensive series of reptile, bird, animal, human and mythological figures. Textiles, jades and other objects of art will also be found in this collection.

The armor collection of Major Th. Jakobsson of Stockholm will come up on May 10, comprising swords, firearms, defensive armor and various weapons.

On June 7 the first portion of the celebrated collection of Western mss. formed by A. Chester Beatty, and described in a special story on page 5 of this issue, will be offered to the public. The mss. are being exhibited at Monsieur Gruel's, 418 rue St. Honore, Paris, from May 3-6, inclusive, and cards of admission may be obtained either from Sotheby's or Monsieur Gruel.

A Berlin collector, Herr Kurt Glogowski, has consigned his collection of important Italian majolica, bronzes, statuary, textiles, embroideries, antique Oriental rugs, etc., for sale on June 8. On the following day, June 9, pictures by old masters of the Italian, Dutch and English schools, the property of the late Earl of Moray (Kinfauns Castle, Berth) and of the Earl of Glasgow, D. S. O., including a portrait of Viscount Perry by Gilbert Stuart and other interesting works, will be offered.

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RECENT AUCTION PRICES

MYERS, EARLY AMERICAN FURNITURE, ETC.

American-Anderson Galleries—The three-day dispersal of the Louis Guérineau Myers collection on April 7, 8 and 9 brought a grand total of \$101,769.50. The highest price was paid by James W. Loewy who gave \$3,350 for No. 513, an inlaid and decorated mahogany and satinwood piano-forte made by John Geib & Son of New York about 1805. Another high figure bid by Mr. Loewy was \$2,350 for No. 354, a Sheraton inlaid and decorated mahogany side table with marble top, made in Baltimore between 1790 and 1800. The second highest price, which was \$3,050, went for No. 501, a carved mahogany lyre-back Duncan Phyfe side chair, made in New York about 1810-15. It was acquired by L. H. Lowndry, W. W. Seaman, acting as agent, paid \$2,700 for No. 517, a set of twelve Sheraton mahogany dining chairs, made in New York in the last decade of the XVIIIth century and at one time the property of DeWitt Clinton, first Governor of the State of New York. The three carved Heppelwhite mahogany shield-back side chairs, No. 542, made in Baltimore about 1790, and once the property of Charles Carroll of Carrollton, were sold to F. S. Fredericks for \$2,600. Other high prices with bidders are as follows:

293—Sheraton mahogany oval work table, called a "bandbox" table, Duncan Phyfe, New York, 1800-10; Israel Sack.....	\$ 900
294—Four Sheraton carved mahogany side chairs, Duncan Phyfe, New York, about 1800; J. B. Corser, Jr.	1,100
328—Sheraton carved mahogany two-part dining table, by Henry Connelly, Philadelphia, 1800-10; Israel Sack	1,050
337—Carved mahogany sofa of classic form, Duncan Phyfe, New York, about 1815; A. F. Zimmerman	975
344—Carved and inlaid mahogany lyre-pedestal card table, New York, about 1810; W. W. Seaman, agent	1,200
349—Inlaid mahogany long-case clock with American eagle marquetry, by Joakin Hill, Flemington, New Jersey, 1790-1800; J. G. Phillips	1,000
357—Sheraton inlaid mahogany secretary bookcase, by John Seymour, Boston, Mass., about 1790; Israel Sack.....	1,600
478—Small carved mahogany drum table, Duncan Phyfe, New York, about 1815; L. H. Lowndry....	1,700
488—Sheraton mahogany work table, Duncan Phyfe, New York, 1800-10; A. F. Zimmerman....	1,100
1800-10; James J. Rorimer....	1,000
495—Carved mahogany lyre pedestal card table, Duncan Phyfe, New York, 1810-15; A. F. Zimmerman	1,100
496—Heppelwhite eagle inlaid mahogany bureau, with label of Michael Allison, New York, 1800-1810; James J. Rorimer... .	1,100
502—Carved mahogany lyre-back side chair, Duncan Phyfe, New York, 1810-15; L. H. Lowndry..	1,000
505—Carved mahogany sofa of classic form, Duncan Phyfe, New York, 1810-15; A. F. Zimmerman	1,100
516—Carved mahogany breakfast table, Duncan Phyfe, New York, 1810-15; A. F. Zimmerman....	1,000
521—Carved Chippendale mahogany claw-and-ball foot side chair, James Gillingham, Philadelphia, about 1770; James J. Rorimer..	1,300
530—Carved mahogany drop-leaf "library" table, Duncan Phyfe, New York, 1810-15; A. F. Zimmerman	1,000
538—Heppelwhite inlaid mahogany two-part dining table, Baltimore, about 1790; R. W. McLaughlin, Jr.	1,150
540—Sheraton carved mahogany sofa, Duncan Phyfe, New York, 1800-10; A. F. Zimmerman....	1,100

Boerner Catalogs Of May Auctions Now Obtainable

LEIPZIG—The Leipzig auction firm of C. G. Boerner has just issued the catalogs for its two important May sales of old master engravings and drawings. One of these volumes is devoted to XVIIth century French drawings from the Hermitage in Leningrad and illustrates sheets by such leading masters as Boucher, Fragonard, Moreau, and Saint Aubin. The second catalog, devoted to engravings, is notable chiefly for the remarkable series of examples by the Master E. S. Schongauer and Durer, from the collection of Count Yorck von Wartenburg.

The sale of the first part of the Massaloff Rembrandt collection, announced several weeks ago, has, however, been postponed. In place of this dispersal Boerner will offer choice Rembrandt etchings and prints by Dürer from a noted collection, and will issue a third catalog descriptive of these works. The dates of these dispersals will be on May 2, 3 and 4, and catalogs may now be obtained.

Hildreth Meiere Wins Rockefeller Mural Commission

Four decorative metal and enamel plaques, reported to be the largest ever planned for the exterior ornamentation of buildings, will adorn the facades of the two theatres in Rockefeller Centre, reports *The New York Times*.

The plaques will be a part of the general beautification plan for the eleven units in the midtown office and amusement centre, the central theme of which will symbolize some of the moving forces in modern civilization. They will be designed by Hildreth Meiere, American artist and first vice-president of the National Society of Mural Painters, and will interpret the spirit of song, drama and the dance. They will comprise three circular plaques 18 feet in diameter and a rectangular piece, 18 x 35 feet. The first three are to be placed in the south facade of the International Music Hall and the fourth in the north wall of the sound motion picture theatre, all about sixty feet above the sidewalks.

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Curzon Paintings To Be Dispersed In April 22 Sale

The Marchioness of Curzon of Kedleston has commissioned the American-Anderson Galleries to sell at auction next Friday evening, April 22, the paintings, tapestries, miniatures, patch boxes and other art objects, which only last month were removed from No. 1 Carlton House Terrace, London, exhibition beginning today, April 16. Lord Curzon, late Vice-roy of India, formed part of the collection and the rest, which includes some of the finest numbers, were bequeathed to Lady Curzon by the late Baron Alfred de Rothschild.

On the same evening, immediately after the Curzon sale, a Van Dyck and a Zoffany from other English sources will also come up.

Of the paintings to be offered in this extremely important sale, a Boucher, signed and dated "1751," "Venus Consolant L'Amour," is described and illustrated in Pierre de Nolhac's volume on this painter, also in André Michel's, and it appeared as an illustration in *Les Arts* for July, 1903. It was acquired by Baron de Rothschild in the H. Cousin Sale in December, 1854. The nude Venus is here portrayed at full length on a grassy, shady bank, her right arm resting on delicate draperies of mauve, turquoise-blue and white. At her left are two small loves and at her right knee a chubby Cupid with his quiver of arrows. A little pool of water and two fluttering doves are at their feet.

"Miss Katherine Angelo" by Sir Joshua Reynolds is another outstanding and thoroughly authenticated canvas included in the sale. It was acquired by Baron de Rothschild in 1876 from the collection of Mrs. Edward Harnage, The Grange, Torquay, Devon, and exhibited at the Royal Academy the same year. It is described and illustrated in Charles Davis's *A Description of the Works of Art from the Collection of Alfred de Rothschild, 1884*, recorded in Graves and Cronin's *History of the Works of Sir Joshua Reynolds, P. R. A., 1899*, and in Sir Walter Armstrong's *Sir Joshua Reynolds*, illustrated in *Les Arts* for March, 1902, and engraved in 1863 by G. H. Every. Miss Angelo is shown wearing a golden-yellow dress with white fichu and a large black Gainsborough hat topping her curled and powdered hair. She was the daughter of "Mr. Angelo," the celebrated fencing and riding master who came to England from Paris with Peg Woffington, and was married in 1790, four years after the portrait was painted, to Rev. Mark Drury, B. D., Second Master at Harrow.

Another XVIIIth century portrait is the full-length "Miss Larpent," a little girl sitting on a knoll and holding a rabbit. This came from Agnew & Sons.

Likewise inherited from Baron de Rothschild were the two Greuze heads which depict, respectively, a beautiful young girl with bare bosom and soft gray draperies, her long brown hair plaited and partly unbound, and the head and shoulders of a fair-haired boy with gray eyes and delicate features.

Vigée-Lebrun's delightful portrait of La Duchesse de Polignac, the intimate friend of Marie Antoinette, came from the collection of Alfred Seymour, who had it from his grandmother, Mrs.



"HE WHO GETS SLAPPED"

Loaned by the Rehn Galleries to the "Theatre in Art" show now on view at the Sidney Ross Gallery.

By GEORGE B. LUKS

Henry Seymour, née Mlle. de la Martinière, to whom in turn it had been given by the Duchesse herself. There are two other portraits of this beautiful sitter by Vigée-Lebrun. The one in the collection of the present Duc de Polignac, painted in 1782, is identical with the Curzon portrait. The other, in the same pose, belongs to Baron Edmond de Rothschild.

Of the Italian primitives in the collection Bernardino Luini's tondo, "Madonna and Child with Saints," also came from Baron Rothschild. The rest were inherited from Lord Curzon. Of these, Santa Croce's "Virgin and Child Seated in a Landscape with Saint Anthony and Saint Catherine" had previously been in the collections of William Graham, Esq., Grosvenor Place, London, and of Charles Butler, Esq., Warren Wood, Hatfield, Herts. And it had been shown in the Venetian Art Exhibition at the New Gallery in 1894-5 and in the Exhibition of Works of Old Masters at Burlington House in 1885. The two other Italian old masters to come up will be a work by that rare XVth century Florentine master, Cennino Cennini, a "Madonna and Child with Vase of Carnations"; and an equally beautiful "Madonna and Child" by the early XVIth century Milanese, Gianpetrino.

In the group of XVIIIth century miniatures, work attributed to Gainsborough and Richard Cosway appear among the English artists, and to Isabey among the French.

In addition to the paintings, five very rare XVIIth century Brussels tapestries signed by Franz van Maelstaek must also be described as

among the outstanding Curzon items. All five, which are placed at about 1630 and which depict the history of Scipio Africanus have the Brussels mark "BB" and shield, and the signature "F. V. Maelsaeck." The signed

works of this so-called "privileged" master weaver almost never come on the market. It is interesting to know that cartoons of the same design are to be found in the collection of an English nobleman, cartoons, however,

which were followed by another weaver, A. van den Dries. The titles of the tapestries are as follows: "The Meeting of Scipio and Hannibal," "The Capture of Carthage," "The Flight of Massinissa from the Battlefield," "The Capture of Sophonisba" and "The Triumph of Scipio."

The Van Dyck and the Zoffany, which are to be sold after the Curzon numbers have been disposed of, have never been out of the family which first owned them. "The Three Children of Charles I," which Van Dyck painted in 1635, was a present from this monarch to William, Xth Earl of Erroll and Hereditary Lord High Constable of Scotland, who assisted at his coronation. It depicts the youthful Prince of Wales in brown satin with lace collar and cuffs leaning against a stone pillar, beside him his two sisters in white muslin, one of them holding his hand, while at the right and left are white and brown spaniels.

The other picture is "The Family of John Wallace, Esq." believed to have been painted by Zoffany in 1774-5, and has been sent here for sale by Major Richard Eveleigh Partridge, M. C., a great-grandson of John Wallace in a direct line, his grand-mother, Anne Wallace, being the daughter of John Wallace. In this group portrait, John Wallace, who is believed to be a descendant of the famous Sir William Wallace, is seen leaning against a pedestal in a garden landscape. At his right is his wife, Elizabeth, holding their infant son. The eldest child is dressed in the Harrow school kit of those days and holds a bat and ball. The second child, a girl, is standing, and the child on the ground playing with a dog is the second son who became resident in India under the East India Company.

MANY SALES MADE IN TYSON EXHIBIT

The Grand Central Galleries report the sale of thirty-one colored etchings from a one man exhibition of thirty-two prints recently held at their galleries by Dorsey Potter Tyson. This organization has chosen to disregard the depression and has gone ahead with its sales and exhibition program just as in normal times. It is extremely gratifying evidence of the wisdom of this policy that since the first of the year there have been several instances of surprising sales results.

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Sale, April 22, 23
Exhibition, April 17

Very desirable antique French, Italian, American and English furniture and furnishings will come up in the miscellaneous sale ordered by Mrs. Leila J. Sargent next Friday and Saturday afternoons, April 22 and 23, in the Rose Room of the Hotel Plaza, Mr. F. A. Chapman of the National Art Galleries in charge. Exhibition begins Sunday afternoon, April 17.

The collection in general abounds in chairs and settees of the Louis XV and Louis XVI periods; in separate pieces of Louis XV and Louis XVI needlework for upholstery; in decorative old paintings, largely of the XVIIIth century and of the Italian school; in pottery table lamps electrically mounted, and in mirrors and tables of a great variety of types.

There are besides, of course, a number of cupboards, chests of drawers, desks, bookcases and so forth, particularly in the American and English styles of the XVIth and XVIIth centuries, while of special interest are several architectural numbers. Of these an Adam decorated mantel and a carved pine overmantel wall panel in full relief will attract attention. Another important number is the complete oak paneling with door for a Louis XV room.

In the large assortments of unrelated objects will be found several Meissen groups, a small amount of English porcelain, and brass or copper utensils, Oriental teakwood stands, two Hamadan rugs, and a number of alabaster Italian urns, jewel boxes, carvings in wood, etc., etc.

As for the furniture, which comprises the principal part of the sale, an important Louis XVI armchair is covered in exquisite Beauvais tapestry, while a Louis XV example is upholstered in a fine Aubusson weave. As many as three unusually fine serpentine-front parquetry Louis XV commodes with marble tops and ormolu mounts are to be found. And there is a considerable amount of provincial French furniture.

In the Italian group, of a number of charming Venetian pieces a carved and gilt console and mirror in the classical manner of about 1790 is conspicuous.

The American and English pieces range from the Elizabethan to the Empire periods. A very rare Gothic cupboard with linen fold panels and saints in full relief is fitted with four compartments in the upper part and open in the lower part. Early American pieces in pine, cherry or maple, and the Chippendale and Sheraton styles, of both English and American facture, are the most numerous. In the Hepplewhite style there is a notably beautiful mahogany settee with eight square tapering legs and covered in green and gold silk damask.

KING HOOVER RUGS AND BIERBAUER PRINTS

Exhibition, April 17
Sale, April 21, 22

The National Art Galleries (Rose Room, Hotel Plaza) will sell on the afternoon of April 21 a fine collection of old American hooked rugs, from the stock of King Hooper, Inc., of Marblehead and Boston, and on the evening of April 22 rare drypoints and etchings from the collection of the late Dr. Bruno W. Bierbauer, with additions from other sources. The exhibition of both collections will commence on April 17.

The King Hooper rugs comprise a great variety of picturesque New England specimens. The outstanding piece in the dispersal is a large carpet, made in northern New Hampshire, having a solid pattern of garden flowers in the center. Exquisite floral medallions decorate the corners of this piece, which is particularly fine in design and coloring. Many other large and small rugs with gay floral motives are offered as well as medallion types and one or two of the charming "Welcome" rugs. Among the geometric pieces one finds amusing block patterns and such popu-

lar designs as the "crazy quilt," "Boston sidewalks" and marbleized designs. Quaint animal subjects likewise appear on some of the rugs, while on a few pieces the New England housewife has essayed the relatively difficult task of portraying her farmhouse and its yard.

The print collection of the late Dr. Bierbauer comprises a wide selection ranging from engravings by the early German masters down to works by English, American and French contemporaries.

A fine group of some ten Whistlers, many of them signed in the plate, include a number of proofs with the famous "Butterfly" mark and fine specimens from the Way collection. Especially notable is a fine impression of "La Vieille aux Loques" for which the plate was destroyed. English, French and Spanish subjects by Pennell number many signed artist's plates. Also of collectors' interest among the works of the American school are prints by Frank W. Benson, Kerr Eby, "Pop" Hart, Arthur W. Heintzelman and others.

The distinguished Scotch contemporary masters, McBey and Cameron, are also finely represented, a signed artist's proof of "Brightlingsea, No. 2" by the former and "Beauvais" in etching and drypoint, by the latter, being of special merit. Of three interesting Muirhead Bone's, we may mention particularly "Piccadilly Circus, 1915," of which the plate was destroyed.

Contemporary English works comprise Arthur Briscoe's signed proof of "Lookout, Sunrise," four fine Seymour Haden's and prints by Blampied, Charles W. Cain, Lee Hankey, Laura Knight, Augustus John and others. Two Forains, a Matisse lithograph, an extremely fine proof of Buhot's "Taverne du Bagne" and characteristic sheets by Besnard, Braquemond, Lepere, Meryon, Millet, Pissarro and Steinlen are outstanding in the French group. Eight signed artists' proofs by Zorn include several etchings for which the original plate was destroyed.

Among the old master prints, examples by Bartolozzi, Canaletto, Debucourt, Jocobus de Voragine, Drevet, Daniel and Hieronymus Hopfer, van Ostade and other masters appear, as well as such collectors' items as a sheet by the Italian monogrammist "A. F." two prints from the 1483 Nuremberg Bible and three woodcuts from the famous Schatzkammer.

GOOD RETURNS IN WOLLENBERG SALE

BERLIN.—An enterprising spirit characterized the sale of the Wollenberg collection at Lepkes. Prices, naturally, were adapted to the present economic situation, but in several cases went above previous evaluations. It is gratifying to report that the market easily absorbed the entire material with the exception of one or two rather bulky pieces.

The most important prices are the following:

	Marks
A pair of Chinese Cloisonné flower-pots	600
French chimney clock, XVIIIth century	950
Bronze statuette, G. da Bologna	750
Oushak carpet, XVIth century	1,600
Oushak carpet, XVIIth century	1,050
Snuff-box, French, XVIIIth century	1,000
Dutch standing clock, XVIIIth century	700
Easy chair, Louis XIV, petit point upholstery	820
Triangular table, French, XVIIIth century	710
Chair, Louis XV, richly carved framework	1,500
Bureau plat, Paris, middle of the XVIIIth century	1,300
Lady's writing table, French, middle of the XVIIIth century	1,000
French cupboard, richly carved	780

PAINTINGS

School of Andrea del Sarto, "Madonna and Child"	950
Fr. Botticini, "Head of an Angel"	500
Adrian Isenbrant	2,350
Jacob v. Ruisdael, "Marine"	1,700
Jacob v. Ruisdael, "Landscape"	2,900
Jan van Goyen, "Landscape"	2,800
David Teniers, "Interior"	3,700
Egbert van der Poel, "View of Delft"	1,250
Quirin Brekelkam, "The Fishmarket"	1,800
J. M. Molenaer, "Domestic Scene"	3,050
Nicolas Maes, Two portraits	4,300
Adrian van Ostade, "Man Drinking"	2,200
Frans van Mieris, Portrait of a Gentleman	1,000
Analetto, "Old Church in Venice"	1,300
G. B. Tiepolo, Study for a Frieze	1,500
English artist of the XVIIIth century, "Landscape"	1,650
English artist of the XVIIIth century, "Landscape"	1,000
F. T.-D.	

DANIEL VERESMITH

Daniel Veresmith, who died recently in England, was of late years neglected and unappreciated. A pupil of Herkomer's, he was a brilliant draughtsman and possessed of great originality of thought. As a lithographer and portrait painter of figure subjects, especially in Ireland, he at times reached high distinction. And his mezzotint engravings from Holl's portraits are famous.

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Calendar of Exhibitions in New York

- Ackerman Galleries, 50 East 57th Street**—Old English coaching prints.
- Ainslee Gallery—Waldorf-Astoria, Park Avenue and 50th Street**—Paintings by Pietro Blagini, to Apr. 30.
- American-Anderson Galleries, 30 East 57th Street**—Water colors by Chas. Soroka and paintings by Count Pompeo Piero, Apr. 4-23.
- American Folk Art Gallery, 113 West 13th Street**—Early American paintings, etc. (Open by appointment).
- An American Group, Barbizon—Plaza Hotel, 58th Street and Sixth Avenue**—Paintings by Anatol Shulkin, Apr. 11-30.
- An American Place, 509 Madison Avenue**—New photographs by Paul Strand and paintings on glass by Rebecca S. Strand, Apr. 9-May 9.
- American Woman's Association, 353 West 57th Street**—Decoration in all media, until June 1.
- Arden Gallery, 460 Park Avenue**—Paintings of gardens and flowers by George Stonehill, to May 20.
- Argent Galleries, 42 West 57th Street**—Water colors and "sgraffito" prints by Eliot O'Hara, paintings of N. Y. by Mary B. Sawtelle and still lifes and flower paintings by Elinor Hopkins, to Apr. 23.
- Art Center, 65-67 East 56th Street**—Work by members of the N. Y. Society of Craftsmen, semi-permanent. Exhibition arranged by the N. Y. Regional Art Council and exhibition of color processes.
- Audac Galleries, 38 East 53rd Street**—Wood block prints by Harry G. Spanner, to Apr. 28.
- Averell House, 142 East 53rd Street**—Art for the Garden.
- Babcock Art Galleries, 5 East 57th St.**—Paintings in tempera by Walter Beck.
- Bachstitz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street**—The Stephan von Auspitz collection.
- Balgue Galleries, 449 Park Avenue**—Paintings by Margaret Brisbane, William Waltemath and Count Gaetano Bentivoglio, to Apr. 25.
- Belmont Galleries, 576 Madison Avenue**—Primitives, old masters, period portraits.
- John Becker, 520 Madison Avenue**—Water colors by Carlos Merida, Apr. 15-May 10.
- Boehler & Steinmeyer, Inc., Ritz-Carlton Hotel, Madison Avenue at 46th Street**—Old masters.
- Bourgeois Galleries, 123 East 57th Street**—Old and modern paintings.
- The Brevoort, Fifth Avenue and 8th Street**—The panorama of Washington Square, through June 4.
- Brooklyn Museum, Eastern Parkway, Brooklyn**—International exhibition of modern photography and the annual photographic show by the Brooklyn Institute of Arts and Sciences, through April. Sculpture by Carl Milles, exhibition by the Scandinavian American Society, opening of Renaissance Hall and gold and pottery excavated in Panama, Apr. 11-May 15.
- Artists' Gallery, 212 Hicks Street, Brooklyn**—Paintings by Brooklyn and Long Island artists, through May 1.
- Brownell-Lambertson Galleries, 106 East 57th Street**—Work of contemporary painters and sculptors for contemporary homes; modern decorative appointments.
- Brummer Gallery, 55 East 57th Street**—Antique works of art.
- Bucher Galleries, 485 Madison Avenue**—Antiques, tapestries and objects of art.
- Butler Galleries, 116 East 57th Street**—Paintings "suitable for decoration."
- Ralph M. Chait, 600 Madison Avenue**—Important Chinese porcelains.
- Charles of London, 62 East 57th Street**—Paintings, tapestries and works of art.
- Caz-Delbo, 561 Madison Avenue**—Paintings by Charlotte Blaiss and by M. James Sterling, through Apr. 30.
- Children's Art Centre, 184 Eldridge Street**—Original drawings for illustrating children's books, through Apr.
- Columbia University, Philosophy Hall**—Portrait busts by Alexander Portnoff, through April.
- Cronyn and Lowndes Galleries, 681 Fifth Avenue**—Screens and linoleum prints by Willard E. Blodgett, to Apr. 22.
- Daniel Gallery, 690 Madison Avenue**—New group of American paintings, Apr. 4-23.
- Delphie Studios, 9 East 57th Street**—Paintings by Renée Lahm and Agnes Pelton, Apr. 11-23.
- Demotte, Inc., 25 East 78th Street**—Roman, Gothic and classical works of art; modern paintings.
- Herbert J. Devine, 42 East 57th Street**—Early Chinese bronzes, jades, pottery, paintings and sculpture. Scythian art.
- Downtown Gallery, 113 West 13th Street**—Paintings of New England by a New Englander, Marsden Hartley, Apr. 19-May 2.
- V. S. Drey, 680 Fifth Avenue**—Paintings by old masters and works of art.
- Dudensing Galleries, 5 East 57th Street**—Paintings by Arnold Wiltz, Apr. 19-May 4.
- Durand-Ruel Galleries, 12 East 57th Street**—Summer exhibition of modern French paintings.
- Durlacher Brothers, 670 Fifth Avenue**—Old masters and antique works of art.
- Fred-Eherlin Co., Inc., 45 New Street**—One-man show by F. Harriman Wright, through April 28.
- Ehrich Galleries, 36 East 57th Street**—Maps for country places by Janet Gaylord Moore, Apr. 5-19. Garden furniture, through May 15.
- Farargill Galleries, 63 East 57th Street**—Sculpture by Agnes Yarnall, beginning Apr. 18.
- Fifteen Gallery, 37 West 57th Street**—Paintings by H. Willard Ortell and Almée E. Ortell, Apr. 11-23.
- Frankl Galleries, 509 Madison Avenue**—"Havana" by Paul T. Frankl, through April 23.
- Gallery of Living Art, 100 Washington Square East**—Permanent exhibition of progressive XXth century artists.
- Goldschmidt Galleries, 730 Fifth Avenue**—Old paintings and works of art.
- Grand Central Art Galleries, 6th Floor, Grand Central Terminal**—Exhibition of students' work done in Grand Central School of Art, Apr. 19-23. Recent paintings by "Henka," Apr. 19-30. Color prints of Honolulu and the Far East by Charles W. Bartlett and group show of American etchings, to Apr. 30. American masterpieces of painting acquired by a collector over a period of 25 years. Claude Buck's recently medaled "Girl Reading."
- Harlow, McDonald Co., 667 Fifth Ave.**—Five new etchings by Marguerite Kirmse.
- Marie Harriman Gallery, 61 East 57th Street**—Landscape drawings by Walt Kuhn, Apr. 18-30.
- P. Jackson Higgs, 32 East 57th Street**—Old masters from the XIVth until the XIXth century.
- Josephine Howell, 157 East 64th Street**—Murals and decorations in air brush by Frank Osborn, to Apr. 23.
- International Gallery (Mark Sterners), 9 East 57th Street**—Sculpture by Eli Nadelman, from the collection by Helena Rubinstein, to May 1.
- Edouard Jonas of Paris, 9 East 56th St.**—French XVIIIth century furniture, etc., "primitive" paintings and paintings of the XVIIIth century French and English schools.
- Jones and Irwin, 15 East 57th Street**—Decorations by Allen Saalburg.
- Kennedy Galleries, 785 Fifth Avenue**—Etchings of Venice, through Apr.
- Keppl Galleries, 16 East 57th Street**—Water colors and drawings, through Apr.
- Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue**—Etchings by R. W. Woiceski, through Apr.
- Kleinberger Galleries, 12 East 54th St.**—Old masters.
- Knoedler Galleries, 14 East 57th Street**—Military and naval portraits (Italian, French, Spanish, English and American schools), Apr. 18-30. Landscape prints of 5 centuries, through Apr.
- Kraushar Galleries, 680 Fifth Avenue**—Paintings and water colors by Guy Pène du Bois, to Apr. 23.
- J. Leger & Son, 695 Fifth Avenue**—XVIIIth century English portraits and landscapes.
- Leggett Studio Gallery, The Waldorf-Astoria, 50th Street and Park Avenue**—The Mei Lei Shou collection of Chinese art, March 22-April 23.
- John Levy Galleries, 1 East 57th Street**—Recent paintings by Leopold Seyffert, to May 7.
- Julien Levy Gallery, 602 Madison Avenue**—Photographs by Man Ray, until April 29.
- Little Gallery, 29 West 56th Street**—Garden furnishings and animal figures by Ralph Menconi, Apr. 18-30.
- Macbeth Gallery, 15 East 57th Street**—Fortieth anniversary exhibition, Apr. 11-30. Prints by American artists, through Apr.
- Macy Galleries, 34th Street and Sixth Avenue**—Exhibition to celebrate the Washington Bicentenary. Contemporary art.
- Pierre Matisse Gallery, 51 East 57th Street**—First showing in America of important paintings by Jules Pascin, to Apr. 23.
- Metropolitan Galleries, 730 Fifth Avenue**—Polar scenes and portraits by Hans W. Meyer, to Apr. 23.
- Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Prints (selected masterpieces). Japanese textiles from the Bing collection, through June 26. Early woodcuts largely from the James C. McGuire bequest, through May 1. European printed fabrics of the XIXth century, through Oct. 2. Recent Egyptian accessions (3rd and 5th Egyptian rooms). Washington Bicentennial exhibition, through November 27.
- Frank Partridge, 6 West 56th Street**—Old English furniture. Chinese porcelains and paneled rooms.
- Frank K. M. Rehn, 685 Fifth Avenue**—Drawings by John Carroll, Apr. 18-May 14.
- Heinhardt Galleries, 730 Fifth Avenue**—Old masters—contemporaneous French and American paintings.
- James Robinson, 781 Fifth Avenue**—Exhibition of old English silver. Sheffield plate and English furniture.
- Salmagundi Club, 47 Fifth Avenue**—Small paintings and small sculpture, through Apr. 24.
- Schultheis Galleries, 112 Fulton Street**—Paintings and art objects.
- Schwartz Galleries, 507 Madison Avenue**—Water colors, drawings and etchings by Blampled, Apr. 18-May 14.
- Scott & Fowles, 680 Fifth Ave.**—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).
- Wessels, Arnold Seligmann, Hey & Co., Inc., 11 East 52nd St.**—Works of art.
- Jacques Seligmann Galleries, 3 East 51st Street**—Paintings by Murray Hoffman, Apr. 18-May 4.
- Sidney Ross Gallery, 22 East 55th Street**—2nd "Theatre in Art" exhibition, through May 8.
- Silberman Gallery, 133 East 57th Street**—Paintings, art objects and furniture.
- Society of Independent Artists, Grand Central Palace, 46th Street and Lexington Avenue**—16th annual exhibition, through Apr. 24.
- S. P. R. Galleries, Inc., 40 East 49th Street**—Paintings and drawings by Irene Weir, Roger Bailey and James Lindsay McCreery, Apr. 5-23.
- Stair and Andrew, 71 East 57th Street**—Special exhibition of XVIIIth century cabinets, bookcases and secretaries.
- Marie Sterner, 9 East 57th Street**—Water colors by Vera White, through Apr.
- Stora Art Galleries, 670 Fifth Avenue**—(entrance on 53rd St.)—Bronze statuettes before Christ. (Hittite, Etruscan, Greek and Egyptian.)
- Three Arts Club, 240 West 85th Street**—Commercial art by resident members, through Apr. 29.
- Times Annex (7th Floor), 220 West 43rd Street**—Lithographs for "Beowulf" by Rockwell Kent.
- Times Gallery, 773 Madison Avenue**—Present-day American artists and one-man show by "Pa" Hunt.
- Valentine Gallery of Modern Art, 69 East 57th Street**—Summer exhibition of French and American paintings.
- Van Diemen Galleries, 21 East 57th Street**—Paintings by old masters.
- Vernay Galleries, 19 East 54th Street**—Special exhibition of XVIIth century English furniture, silver, porcelain and paneled rooms.
- Vanamanek Galleries, au Quatrième, Astor Place**—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.
- Wells, 32 East 57th Street**—Scythian bronzes with animal motives.
- Weyhe Gallery, 294 Lexington Avenue**—Recent lithographs by Adolf Dehn, to Apr. 30.
- Whitney Museum of American Art, 10 West 8th Street**—Part II of the permanent collection, through Apr. 27.
- Wildenstein Galleries, 517 Fifth Avenue**—Old and modern paintings.
- Women's City Club, 22 Park Avenue**—Paintings by Mexican artists, arranged by Weyhe Galleries, through Apr.
- Yamanaka Galleries, 680 Fifth Avenue**—Oriental prints (auspices C. A. A.).
- Howard Young Galleries, 634 Fifth Ave.**—Group of old and modern landscapes, through Apr.
- Zborowski Gallery, 460 Park Avenue (at 57th Street)**—Paintings by Derain, Modigliani, Utrillo, Ebéche, Th. Dehains and Richard.

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**FOREIGN
AUCTION CALENDAR**

BERLIN
Hollstein & Poppel

April 27—An important collection of drawings by German artists of the romantic era.
April 28-29—Valuable old engravings from distinguished sources.

Robert Ball

April 19—Goethe coins and medals.

Int. Kunst-Auktionen

April 26—Fine furniture, works of decorative art and paintings.

FRANKFORT
Hugo Helbing

May 3-4—Art from the castles of several princes.
May 3-4—Paintings, furniture and tapestries.

Joseph Baer

May 23—Incunabula and woodcut books.

LEIPZIG
C. G. Boerner

May 2-3—The print collection of Count Wartenburg.
May 4—French and German drawings from the Hermitage.

HAMBURG
Galerie Commerz

May 10, 11—Old and modern graphic art.

NEWCASTLE-ON-TYNE
Anderson & Garland

April 18-31—The art treasures of Lambton Castle, sold by order of the Earl of Durham.

LONDON
Puttick & Simpson

May 22-25—The famous Brook collection, sold by order of Lady Louis Mountbatten.

Christie's

April 28-29—The Maurice Ruffer collection of faience, furniture, objets d'art, tapestries and paintings.

Sotheby's

May 4—Chinese porcelain figures of birds; an important pair of Ming figures of Spotted Deer, also two very rare Meissen figures of Goats by Kaendler, the property of a Gentleman.

May 5—Valuable Chinese pottery and porcelain figures and a superb Fukien seated Buddha; textiles, jades, etc.

May 10—A choice collection of swords, fire-arms and other weapons; Defensive Armor, etc., the property of Major Th. Jakobsson of Stockholm.

June 7—The first portion of the well known collection of Western MSS., the property of A. Chester Beatty, Esq.

June 8—The well known collection of important Italian Majolica; also bronzes, statuary, velvets, textiles and embroideries, fine Oriental rugs, etc., the property of Herr Kurt Glögowski of Berlin.

June 9—Important pictures by old masters of the Italian, Dutch and English Schools, comprising the property of the late Earl of Moray removed from Kinfauns Castle, Perth, and of the Earl of Glasgow, D. S. O., including a portrait of Viscount Perry by Gilbert Stuart, etc.

PARIS

Galerie Georges Petit

April 27—Antique furniture, tapestries, sculptures, prints, drawings, etc., from the collections of "Monsieur D" and "Count de G."

MILAN

Ulrico Hoepli

May—Rare books.

**RARE PERSIAN RUG
GIFT TO MUSEUM**

A remarkable XVIth century Persian rug of the medallion animal type, on loan at the Metropolitan Museum for the past six years, has recently been added to the museum's important permanent collection of Oriental rugs. This rug, knotted in wool and brocaded in silver threads, and in design and workmanship ranking among the best products of rug-weaving under the Safavids, is the gift of George F. Baker.

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"NARCISSUS"

By A. A. WEINMAN
Recently sold by the Grand Central Galleries to a prominent New York collector for his South Carolina home.

New York Auction Calendar

American-Anderson Galleries
30 East 57th Street

April 16, aft.—The 1932 Ton-Ying collection of Chinese art, sold by order of C. F. Yau.

April 19, eve., April 20, 21, aft. and eve.—Library of Frank Irving Fletcher.

April 22, eve.—Art collection of the Marquess of Curzon. Exhibition begins Apr. 16.

April 23, aft.—V. & L. Benguiat sale of 44 rare XVIth and XVIIth century Oriental rugs and carpets. Exhibition begins Apr. 16.

April 27, aft. and eve.—Books and English mezzotints, the property of John F. Talmage.

National Art Galleries
Rose Room, Hotel Plaza

April 16, aft.—Antique Italian, French and Spanish furniture, furnishings, etc., from the stock of Keller and Funaro, and armor and antiquities consigned by Sumner Healey.

April 21, at 2—Fine old American hooked rugs from the stock of King Hooper, Inc., of Marblehead and Boston. Exhibition begins Apr. 17 at 2.

April 22 at 8—Rare drypoints and etchings from the collection of the late Dr. Bruno W. Bierbauer, with additions. Exhibition begins Apr. 17 at 2.

April 22, 23, at 2—French, Italian, English and American furniture and furnishings, sold by order of Mrs. Leila Sargent, with additions. Exhibition begins Apr. 17 at 2.

Plaza Art Galleries
9 East 59th Street

April 16, at 2—Home furnishings from the

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April 19, at 2, April 20, at 2 and 8—Napoleonic and French revolutionary relics, from the collection of Charles E. Fowler.

Rains Auction Rooms
3 East 53rd Street

April 20, 21, 22, 23, at 2—Antique English, French and early American furniture, silver and Sheffield plate, linens, draperies, etc., etc., and first editions and sets in fine bindings, by order of Mrs. Phillip Lewisohn, with additions. Exhibition begins Apr. 17.

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Galeries of Paris

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